

AUG 16 1921



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MAY ALLISON

in the New York stage success by
WILLARD ROBERTSON and KILBOURN GORDON

BIG GAME

Adapted for the screen by EDMUND LOWE, Jr.
Directed by DALLAS M. FITZGERALD

METRO

*First Serial Release of the
New Metro Pictures through
Britain Sir Wm. J. Fox, Max D.*

J.E.D. MEADOR, *Director of Advertising & Publicity*

MAY ALLISON in "BIG GAME"

THE BROADWAY
STAGE SENSATION
SUPERBLY SCREENED

The Story

ELEANOR WINTHROP, the charming wife of Lawrence Winthrop—"Larry," his friends call him—believes her husband and heir to the millions of the old Boston Winthrops, the personification of manhood. The straightlacedness of Boston palls on her, and when the Winthrop attorney tells Larry of a letter proving the certainty of gold on a certain Canadian property, Eleanor induces her husband to take up the adventure, despite his reluctance.

The two set out for the Northern woods. Three weeks later, they are in a "Hotel" at Banquette, a little village on the edge of the Canadian wilderness, with Fort Du Lac, their destination, still some hundred miles away.

Henri Baptiste, a Canadian-French guide, is engaged to take them to their destination. While at the Banquette Hotel, they meet Jean St. Jean, a hunter of women as well as of the creatures of the wild. The sight of the ravishing Eleanor makes his heart leap.

St. Jean believes in primitive tactics. Seeing Eleanor, surrounded with the dainty wearing apparel which she is packing preparatory to getting out, he springs at her, kissing her full on the lips. With a blow, Eleanor pushes him away. He leaves, claspng a dainty silken garment he has seized, and feeling a more burning desire for her.

Then the trapper bribes the guide to devise a ruse by which the couple will be stranded within walking distance of St. Jean's cabin. Henri succeeds, and the couple, finding themselves abandoned in the wilderness, with neither Jean nor his team in sight, they repair to the cabin near them.

St. Jean reaches his cabin, while a relentless blizzard sets in. The startled occupants decide to make the best of the situation. St. Jean talks endlessly of his past amours and of his method of despatching recalcitrant husbands. Larry feels uneasy and Eleanor is afraid.

One night the couple hear a disturbance. Larry springs out of bed, opens the door, and is confronted by St. Jean, pacing the floor like an enraged beast. Larry questions him; immediately the towering St. Jean whips out his knife, brandishing it over Larry's head. Eleanor, nearby, expects Larry to spring on the man in her defence. But Larry is motionless, and St. Jean taunts her with her husband's cowardice.

Larry stands with fists clenched, taut with fear. With a last-doubting look at her husband, Eleanor runs to her bedroom, bolts the door, and places a heavy chair against this. The weight of St. Jean pushes in the door, and he lurches forward to where she is standing horrified.



MAY ALLISON in a Scene from *BIG GAME*.

Two-Column Scene Cut or Mat No. 58-D

At the call of his wife's appeal for help, Larry changes. He enters the room to find his wife struggling in the arms of the brutal St. Jean. On Larry's approach, St. Jean disengages himself, and turning to the enraged husband, assures him that in the end, he, St. Jean, will be the possessor.

After days of heavy snow, a brilliant sun shines, indicating passing of the blizzard. St. Jean, pack on back, enters and, crushing Eleanor to him, tells her she must leave her husband and go to Quebec with him. Eleanor calls for Larry. With new born strength Larry springs at St. Jean's throat, jerking him away from Eleanor. It is he who now feels infuriated. The fight is to the death, and the husband struggles like a madman.

With almost superhuman strength, he snuffs out the life of St. Jean with one powerful grip on his throat, so winning back his manhood and the woman he loves.



MAY ALLISON in a Scene from *BIG GAME*.

One-Column Scene Cut or Mat No. 58-A

These compelling scene cuts are intended to accompany the publicity stories contained in this book that you will take to your newspaper editors. They are of high grade quality.

[PAGE TWO]

The Cast

ELEANOR WINTHROP.....	MAY ALLISON
Larry Winthrop.....	Forrest Stanley
Jean St. Jean.....	Edward Cecil
Aunt Sarah Winthrop.....	Zeffie Tillbury
"Spike" McGafney.....	William Elmer
Henri Baptiste.....	Sidney D'Albrook

A Metro Special Production. Adapted by Edward T. Lowe, Jr., from the New York stage success by Willard Robertson and Kilbourn Gordon. Directed by Dallas Fitzgerald. Photographed by Jackson Rose. Art director, Sidney Ullman.

Left alone in a forest cabin with two men, Eleanor Winthrop found herself confronted by the alternative of being the property of one or the other of them—one who was her lawful husband and the other who was an abysmal brute. Thus, she finally saw her husband swept aside by the superior strength of the brute and herself . . . But it is all thrillingly set forth in this realistic drama of life and love in the Canadian forests.



MAY ALLISON in a Scene from *BIG GAME*.

One-Column Scene Cut or Mat No. 58-B

MAY ALLISON in "BIG GAME"

THE BROADWAY
STAGE SENSATION
SUPERBLY SCREENED

There Is Only One Way to Get Money

AND THAT IS by taking it away from somebody who has it. Remember that all the money in the world, unless it is gold in the ground, is in somebody's possession. Money doesn't grow on trees, and the chances are that you are never going to find any considerable amount of it. Therefore, if you do get it, you have got to do so by taking it away from someone else.

Now there are ways and ways of doing this. During the recent crime wave in New York City much of this transfer of wealth was effected through the medium of a pistol and a blackjack. But these are not the methods that we advise our exhibitors to employ. They are dangerous and sometimes result in long terms in jail.

Rather—we urge that the showman with a picture theatre bend every energy of his being toward getting the public into his house and thus effect the transfer of currency from their pockets to his. This can be accomplished by showing good pictures and letting them all know in advance that they are good pictures, and therefore well worth the seeing.

That is what this book is for, to help the showman in his advertising and exploitation of this production. For, we know from experience that if a picture is a good one



MAY ALLISON in a Scene from BIG GAME.
Three-Column Scene Cut or Mat No. 58-E

and is well advertised it cannot help but make money. As none of us is in business for his health, the object of making money may be considered as a fairly important one.

There is a tendency that too frequently prevails among showmen, it is feared, to grow careless in their exploitation and advertising of the pictures they book. Booking so many pictures week after week, the story soon gets to be an old one to them, and they allow themselves to get into indolent habits. It's always easier to sit still and have things brought to you than get up and go after them. Expenditure of effort always seems irksome.

It is this regrettable tendency, however, that we wish most particularly to counteract, for we know from the object lessons of others that it is very easy for showmen to fail in business. The one sure cure for this, though, is Hustle and Rustle. Insolvency cannot stand up against them.

So if the showman is not afraid of exercising his muscles, he can always provide himself with an effective means of keeping out of the poorhouse; and this book with its suggestions is one of the means of his doing this. We have canvassed the proposition thoroughly, and dug out every good idea that is concealed within the story. And we know that as an advertising proposition—it's THERE.

Go after it from every angle, just as we have outlined, and then see if it doesn't make a difference in your attendance. Have you ever played to standing room, say, for a month, continuously? It can be done and is being done by exhibitors all over the country. But they have to WORK to do it, and we find from the reports that come into us that the most successful are the men who are simply indefatigable in their exploitation and advertising.

And You, like they, will find IT PAYS.

[PAGE THREE]



MAY ALLISON in a Scene from BIG GAME.
Two-Column Scene Cut or Mat No. 58-C

On this page are more scene stills from the heart of the story's action that are intended to accompany the publicity stories you take to your newspaper editors. Remember that a scene still heightens the value of a news story from the reader's standpoint by about one hundred per cent.

MAY ALLISON in "BIG GAME"

THE BROADWAY
STAGE SENSATION
SUPERBLY SCREENED

Lobby



11x14

A Lobby Display—Why?

Because it very often is the deciding factor in transmitting to the passerby the merits of the picture.
Because it is your most eloquent salesman, bespeaking entertainment and an exceptional program.

Because its appeal electrifies attention by its broad appeal.

Because it succeeds better than any other medium in giving the strong high-lights of the picture you are showing.

Because the stills represent the most dramatic episodes of the picture.

And Because Good Showmanship Demands It. Because, without it you are like a general about to give battle, who has omitted the needful preparations.

11x14



Above—8x10's

Stills



11x14

Putting It Over

Consider your lobby as a merchant considers the window space at his disposal. You have a limited amount of space, and you wish to have your display represent in abstract the fine points of the picture.

For this purpose, Metro has put out an assortment of stills. The collection comprises two 22x28's and six 11x14's, handsome hand-colored stills representing the best craftsmanship possible; ten 8x10's done in rich warm sepia, having the appearance of photographic portraits. Title and synopsis cards accompany the scene stills.

Remember that though these stills have variety in size, they have none in quality—they are the best obtainable.

11x14



Make The Most of These Beautiful 22x28's



MAY ALLISON in "BIG GAME"

THE BROADWAY
STAGE SENSATION
SUPERBLY SCREENED

Advance Stories

¶ The advance stories below, written by trained newspaper men, fit the needs of your photoplay editor, and should be printed during the week preceding showing of the picture. If you can manage, get a scene or star cut to accompany.

"BIG GAME" SHOWS PRIMITIVE COURAGE

May Allison Has Good Medium In Photoplay Adaptation Of Stage Success

All lovers of the photoplay, with the gift of discriminating pictures of distinction and rare merit from the ordinary, will unite in hailing the announcement that "Big Game," starring May Allison, the popular Metro star, will come to the Theatre on for a run of days.

May Allison has won a numerous following by her appealing personality, and in this photodramatization of the famous New York stage success by Willard Robertson and Kilbourn Gordon, she has a medium for the rich expression of her dazzling personality.

The reason "Big Game" will be enjoyed by everybody without exception is that its appeal is so universal, the story of a man's fight to convince himself that he is no coward, and to save the woman he loves. May Allison has the part of Eleanor Winthrop, the charming wife of "Larry" Winthrop, heir to the millions of the old Boston Winthrops. She believes Larry the essence of all things manly, but during an adventure in the Northern Canadian woods, to find hidden gold, her conviction totters when she finds him afraid of Henri Baptiste, a Canadian-French guide. Baptiste is bent on winning Eleanor by force, and the transformation of Larry from a weakling to an infuriated vengeful primitive is one of the fine achievements of the picture.

The supporting cast includes Forrest Stanley, Edward Cecil, Zeffie Tillbury, William Elmer and Sidney D'Albrook. Edward T. Lowe, Jr., did the adaptation, Dallas Fitzgerald directed, and Jackson Rose photographed. Sidney Ullman is responsible for the art designs and execution.

MAY ALLISON IN "BIG GAME," STAGE SUCCESS

Is a normal man, a civilized man, prepared to fight to the death for the reputation and love of his wife? This is the thrilling theme of "Big Game," the Metro special starring May Allison, which comes to the Theatre on for days.

"Big Game" is the story of such a test, and the struggle occurs in the Northern Canadian wilderness, whither "Larry" Winthrop, heir to the Winthrop millions, and his charming wife, have come adventuring. Their guide, Henri Baptiste, decides to appropriate the wife. Larry is seized with fear, until his emotions come to play, and there is a fierce, brutal fight.

For her supporting cast, Miss Allison has Forrest Stanley, Edward Cecil, Zeffie Tillbury, William Elmer and Sidney D'Albrook. Dallas Fitzgerald directed this adaptation from the New York stage success of Willard Robertson and Kilbourn Gordon. Jackson Rose photographed, Edward T. Lowe, Jr., made the screen adaptation, and Sidney Ullman did the art direction.

Accessories

FOR YOUR LOBBY:

TWO 22x28's, hand colored.
SIX art colored 11x14's, and
TEN sepia prints.

FOR YOUR BILLING:

ONE smashing twenty-four-sheet.
ONE arresting six-sheet.
TWO compelling three-sheets.
TWO splendid one-sheets.
Window Card of half-sheet size.

FOR YOUR NEWSPAPERS:

A mine of publicity matter prepared by trained newspaper men. ADVANCE and REVIEW stories for your dramatic editors. Prepared matter for your program.
Scene-Cuts in varieties of ONE three-column, TWO two-column, and TWO one-column cuts. Procurable in either mat or electro form. STAR-CUTS in two-column and one-column sizes, obtainable in mat or electro. Ad Cuts for the newspapers, ONE four-column smash ad, ONE three-column, ONE two-column, and a one-column ad. TEASER Advertising Aids and Catch-Phrases.

FOR GENERAL EXPLOITATION:

Novelty Cut-Out Herald in color.

And This Stunning Slide

Show your patrons what a big picture "Big Game" is, and get them to go. The best way is by projecting this dramatic slide a week or ten days in advance, separating it from the other announcements.



Mail Campaign

Mail this preliminary postcard a week before showing:

Dear M—

May Allison, the resplendent star of the screen, never had a more fitting medium for her brilliant gifts than in "Big Game," the daring portrayal of an unusual triangle, which comes here on as the big attraction.

We have seen her in other pictures, but never before have we had the same sheer thrill of delight. "Big Game" is unusual because of its theme of a wife who thought her husband everything that was manly and courageous; of his growing cowardice before an arrogant trapper of beasts and women; and of his supreme test.

We advise you to see it, because it is so different.
Very sincerely,

And send this letter two days before your showing:

Dear M—

This is another reminder regarding May Allison in "Big Game," of which we wrote you recently. It will come here on and will run for days.

This is one of the few pictures with a plot startlingly out of the ordinary, and if you really want an evening of entertainment, when you will be thrillingly excited half of the time, and wondering what is going to happen the other half, be sure to see "Big Game." We don't remember anything like it in a long time, and we're sure you will thank us for giving you this tip.

Come and see a husband and a stranger battle for the love of a woman.

Yours very sincerely,

Review Stories

¶ These review stories bring to your theatre the element that usually waits to read a favorable criticism before seeing a picture. And the element is bigger than you suppose. Get the stories in the paper on the day following the first appearance.

"BIG GAME" GIVES PLENTY OF THRILLS

Picturization of New York Stage Success Better On Screen Than On Boards

"Big Game," starring May Allison, had its first showing yesterday at the Theatre, and from the beginning there was no doubt about its merits. The audience manifested great enthusiasm. It will run for more days.

Whether it was the personality of May Allison which took the audience by storm, or whether it was the strong plot of the picture, cannot be said, for both contributed in putting "Big Game," the Metro special, a picture in a class by itself. It is very rarely that the reviewer has had the privilege of seeing such a perfect combination of a brilliant actress and a strong, compelling plot.

It gives the lie to the statement that all the plots have been worked threadbare. The picture tells of the Canadian adventure of Larry Winthrop, heir to millions of the Boston Winthrops, and his wife, Eleanor, who thinks her husband the epitome of manliness. Their guide, Henri Baptiste, likes to trap women, and knows how. He decides that Eleanor must become his, and brushes the husband away as irrelevant. The change from the cringing cowardice of Larry to that of an infuriated creature brings the climax of the picture, and provides a series of thrills that brings the blood racing through the veins.

The picture is even better than the New York stage success by Willard Robertson and Kilbourn Gordon, from which it was adapted. May Allison here achieves the best acting of her varied career.

The excellent supporting cast, to whom unstinted praise is due, includes Forrest Stanley, Edward Cecil, Zeffie Tillbury, William Elmer and Sidney D'Albrook. The fine direction is by Dallas Fitzgerald. Edward T. Lowe, Jr., adapted the play for the screen. Jackson Rose photographed, and the art execution is by Sidney Ullman.

MAY ALLISON IN "BIG GAME" IS CONVINCING

It was to be expected that "Big Game," the Metro special which opened yesterday at the for a run of days before a large audience, would be an unusual picture, for it was adapted from the great New York stage play of Willard Robertson and Kilbourn Gordon. And results fulfilled expectations.

May Allison has the starring role, and portrays wonderfully the wife who accompanies her husband on a Canadian adventure. The wife discovers her husband is a coward, after a fierce guide decides to appropriate her; but the husband later recovers her love and respect by asserting his latent strength.

The able supporting cast includes Forrest Stanley, Edward Cecil, Zeffie Tillbury, William Elmer, and Sidney D'Albrook. Dallas Fitzgerald directed, Jackson Rose photographed, and Sidney Ullman did the art work. The screen adaptation is by Edward T. Lowe, Jr.

MAY ALLISON in "BIG GAME"

THE BROADWAY
STAGE SENSATION
SUPERBLY SCREENED

Use These Exceptional Publicity Stories

CHANGE FROM SUB- DEB TO MATRON ROLE

May Allison in "Big Game"
Interprets More Mature Type
of Woman

"One never does anything so well, but that it could be done better," is a saying that might be attributed to May Allison, whose latest picture, "Big Game" is now showing at the Theatre. The popular young Metro star has forsaken the dashing, vivacious type of comedienne roles which she has recently portrayed on the screen, and has taken up the more serious parts of the young matron.

"I always have said that I would never play in a picture that called for me to enact the part of a married woman," said Miss Allison. "I have held out for the young girl type, the fun-loving American girl personification, in all my recent pictures, as I believed that was the part I was most suited to enact."

"I am no believer in signs, but my last picture, 'Big Game,' calls for me to play the part of a young matron. So I suppose I am making my debut as the young married woman, and my screen fan friends will see a more dignified me than they have been accustomed to."

"Big Game" is a Metro special production adapted from the New York stage success of Willard Robertson and Kilbourn Gordon. Dallas Fitzgerald directed and Jackson Rose photographed. Edward T. Lowe, Jr., made the scenario, and the art direction was done by Sidney Ullman.

May Allison's supporting cast includes Forrest Stanley, Edward Cecil, Zeffie Tillbury, William Elmer, and Sidney D'Albrook.



MAY ALLISON
One-Col. Star Cut or Mat No. 58-F
FORREST STANLEY IN
PICTURE, "BIG GAME"

Forrest Stanley, matinee idol and hero of many picture plays, plays opposite May Allison in "Big Game," now showing at the Theatre.

In the part of the frail New England youth who goes into the Northern woods to regain his health, Mr. Stanley has a part especially fitted for him and one that calls for genuine ability.

"Big Game" was adapted by Edward Lowe, Jr., from the Willard Robertson and Kilbourn Gordon stage play of the same name. Practically all the action takes place in the woods of Canada and for these scenes Miss Allison and her company made the trip into the North and there used a real lumber camp as the setting.

NOTED WESTERN POET LAUDS FINE ARTISTRY OF "BIG GAME"

John Steven McGroarty, author of the California Mission Play, and poet laureate of California, expressed himself as amazed at the tremendous scenic effects that have been worked out, both on remote locations and in covered stages, for Metro's special feature production of "Big Game," now showing at the Theatre, as the feature attraction.

May Allison is starring in the screen version of "Big Game" which is from the success of the legitimate stage of the same title, by Willard Robertson and Kilbourn Gordon. Its action occurs almost exclusively in the snow country of the Canadian woods—a district that opens up almost unlimited opportunities for unusual photography, gripping scenes and beautiful stage settings, both natural and constructed.

Mr. McGroarty toured Metro's six blocks of stages as the guest of Ralph Beegan, location manager. It was while studying the methods of obtaining unusual photographic affects for "Big Game" that he voiced his surprise at the improvement in film productions.

"The artistic effort that is being expended upon even the smallest details of pictures I have seen under way here is a revelation to me," said McGroarty. "We all know in a general way that pictures are improving, but I don't think there are many film patrons who realize why they are so much better entertainment, or how much goes into them to make them so."

"I have just looked at one phase of a picture that was taken, originally, in the snow country, where a cabin, trees and snow were used. Then I find that the same cabin was reproduced in every detail in order to take interior scenes and get the benefit of special lighting. Then, the cabin, trees and surrounding country were reproduced as only the deft hands of artists could reproduce them, for snow effects that were obtainable in no other way."

"Occasionally, we hear something said about picture faking. But I am sure I never have seen such a marvelous combination of nature and artistic effects that could be obtained only in the studio. Such combinations are far from fakes—they are scenic effects that are more convincing and satisfying than anything that can be obtained by any other medium of expression."

The production in which the snow scenes described were used in "Big Game," which abounds in the unusual in photography and scenic effects and the unexpected in action. It was completed under the direction of Dallas Fitzgerald. The cast includes besides Miss Allison, Forrest Stanley, Edward Cecil, Zeffie Tillbury, William Elmer and Sidney D'Albrook.

"Big Game," in which Miss Allison is starring, is a story of life in the Canadian backwoods, as seen by members of a party of wealthy Bostonians. They have been lost when a sudden turn of events bring them face to face with situations such as rarely have been offered for the screen. It is a story in which the versatile Miss Allison will have opportunities for dramatic acting such as she never has had before.

Are Blondes Losing Favor? May Allison Absolutely Doesn't Believe It

May Allison, whose latest picture "Big Game," is now showing at the Theatre, repudiates the statement that blondes are on the wane.

The popular Metro star, famed as a perfect blonde type, offers several pertinent paragraphs to sustain her belief.

Her remarks were provoked by the assertion of a New York dramatic writer to the effect that the star of the blonde type was on the decline—that the brunette now is the popular favorite. Moreover it was intimated that the brunette was the mental superior of her fairer sister.

"Whoever conceived the wild idea that blondes were the weaker type of feminism? Why, it is a well known and proven fact that the blonde type possesses all that bespeaks strength of character and endurance. The brunettes may be more dazzling, but they shine by reflected glory from their fairer sisters."

"Of course, I am not speaking of the drug-store variety. I mean the

honest-to-goodness blonde, who never touches up her hair. It's as easy to spot a hand-made blonde as it is to distinguish black from white. Besides, the natural marks of character do not go with the drug store kind."

"I am a blonde myself, and I know I must come by it naturally. At any rate there has always been a 'tow-head' in our family for generations back. So I feel that I am qualified to speak for the wearer of the yellow hair."

"It is merely in defense of my blonde sisters that I take up the matter. The blonde stands for all that is truly feminine. Their clear, crystal type commands and demands the respect of all. Truth shines from their eyes, and they possess that ease and poise which is foreign to their darker friends."

"Don't get the mistaken idea that I am picking flaws in the brunette. I am not. I just happen to be speaking for the blondes. Some of my dearest friends are brunettes, and I am sure no thought of superiority ever enters our minds."

"Big Game," in which Miss Allison stars, is a masterly tale of the fight of two men, one a husband, the other a fierce, unscrupulous Canadian guide, for the possession of a woman. The action transpires in the wastes of the far North, miles from civilization. It is a picture with thrilling episodes that set the heart beating and keep the interest keyed.

Dallas Fitzgerald directed the production of "Big Game." The story, an original one by Willard Robertson and Kilbourn Gordon, was adapted for the screen by Edward Lowe, Jr. Jackson Rose photographed, and the art designs and execution are by Sidney Ullman.

For her supporting cast, May Allison has the following: Forrest Stanley, Edward Cecil, Zeffie Tillbury, William Elmer and Sidney D'Albrook.

Beauty Minus Daring In Clothes

It's an accepted fact that the stars of the screen are harbingers of forthcoming styles. Fan admirers all over the country are as interested in what their favorite actresses wear as they are in the plot of the picture. With some, the plot is the thing, while with many others the costuming is the chief attraction.

May Allison, whose Metro picture, "Big Game," is now showing at the Theatre, spends as much time selecting the gowns she wears in her screen productions as she does in studying the script and the various situations that will arise during the screening of the story.

"I believe that careful attention to clothes is of the utmost importance," said the blonde star. "The selection of wearing apparel worn by stars can have the most potent effect on the feminine fan world. Screen styles are copied everywhere. It is for that reason that I always try to select gowns that will attract the picture-going public, not in an effort to obtain the daring or bizarre, but costumes that are attractive purely for their loveliness. Of course, they must reflect the future style trend also."

"In 'Big Game,' which is a tale of the Canadian woods, I have no startlingly 'chic' clothes to offer my friends. But they are interested, nevertheless. The story is laid in a cold country, and I wear appropriate clothes. If everybody would follow the styles I have adopted for use in this picture, we would have done a great deal toward solving the still-present h.-c.-of-l. proposition. Fancy costumes and shoes are entirely discarded. I wear the 'old lady's comfort' style of shoes—broad-toed—



One-Col. Star Cut or Mat No. 58-H

flat-heeled—you know the kind our mothers and grandmothers always insisted that we wear. As for clothes, the rough-and-ready kinds have been substituted for the fol-de-rols of the chiffony costumes. In fact, everything portrays what a real honest-to-goodness American-outdoor girl would wear if she looked for comfort."

"Big Game" is from the stage play of the same name by Willard Robertson and Kilbourn Gordon. It was adapted for the screen by Edward T. Lowe, Jr. Dallas Fitzgerald directed the production. Other members of the cast include Forrest Stanley, Edward Cecil, Zeffie Tillbury, William Elmer and Sidney D'Albrook.

No Peroxide Needed

May Allison, whose latest Metro picture, "Big Game," is now showing at the Theatre, receives fan letters from every point of the globe and in every language. One of the questions which is asked in great majority in the thousands of letters Miss Allison receives, is whether or not her blonde hair is real or false. Miss Allison has tried to find some way she could let these people know in a convincing way that her hair is her own. She declares that the only solution to the problem she knows is to send them each a strand of hair.

MAY ALLISON in "BIG GAME"

THE BROADWAY
STAGE SENSATION
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More Good Reading Material for Picture Fans

MOUNTAIN BLIZZARD SHOWN IN PICTURE

"Big Game" Settings Not Artificial, But Realistic Portraying Of Natural Scenes

A blizzard that swept the high altitudes of Northern California provided a backdrop for the big scenes in Metro's special production of "Big Game," starring May Allison, now showing at the Theatre.

When filming of the new picture was begun, Bayard Veiller, chief of productions at Metro's West Coast studios, planned the sending of an expedition to the Canadian woods for the big scenes. But when it was found that the woods, miles of snow and mountains background required by the script were to be found within two days' trip from Hollywood, the nearer journey was made instead.

In addition to the human players who participated in the spectacular snow scenes, a team of shaggy sledge dogs that have seen service in several polar expeditions, were used by Miss Allison. The mauls that were driven through the land of the Midnight Sun by Stefanson on his last dash to the uncharted regions of the Far North, made their initial appearance before the camera for this production.

"Big Game" is a screen version of the Broadway stage success by Willard Robertson and Kilbourn Gordon. It was prepared for the film by Edward T. Lowe, Jr., of Metro's scenario staff. The supporting company includes Forrest Stanley, Edward Cecil, Zeffie Tillbury, William Elmer and Sidney D'Albrook. Dallas Fitzgerald directed.

May Allison Endangered Her Life While Taking Pictures

"If I'm not ruining my clothes, I'm breaking my neck!"

May Allison, Metro's flaxen-haired star, is author of the above statement, in discussing her picture, "Big Game," now showing at the Theatre.

"Why, I completed a picture, 'Are Wives to Blame?' in which I had to ruin a perfectly stunning and elaborate evening gown, by a midnight plunge in the ocean," said the winsome May. "And the first thing that I had to do in 'Big Game' was a perilous ride on a runaway horse!"

"And that's just one of the many hazards I had to perform for the sake of realism. But, really, I don't mind, though sometimes I catch my breath, and wonder how it will all end, when I undertake some risky stunt."

"In my last two pictures, 'The Marriage of William Ashe,' and 'Are Wives to Blame?' I was called upon to wear quite elaborate—at any rate, very good-looking gowns—and nearly every one of them was worn in a scene that meant utter wreck to them. And 'Big Game' started me off with a wild ride at breakneck speed. And that's not the least of the tricks I performed during the course of production on this story. Nearly all the action took place in the Northwest Canadian woods, and after my race on the horse, I went to the Canadian backwoods and had a race with a dog team."



MAY ALLISON

One-Col. Star Cut or Mat No. 58-K

"I got one thrill after another in this picture. It was different from any I ever did before."

The story of "Big Game" is taken from the stage play of the same name by Willard Robertson and Kilbourn Gordon. It was adapted for the screen by Edward T. Lowe, Jr.

For her supporting cast, May Allison has the following: Forrest Stanley, Edward Cecil, Zeffie Tillbury, William Elmer and Sidney D'Albrook. Dallas Fitzgerald directed this Metro special, and Jackson Rose photographed. The art direction is by Sidney Ullman.

EDWARD CECIL AS FIERCE LOTHARIO

Has Important Role in "Big Game," a Picture of Wild, Stormy Passions

Edward Cecil, well known to the patrons of the silent drama, and famous throughout the country for his vivid portrayals of "heavy" types, plays an important part in the production of "Big Game," starring May Allison, which is now showing at the Theatre.

Mr. Cecil is a prominent member of Metro's stock company at the West coast studios. He has played in several of the company's recent special productions. Chief among these are "Blackmail," starring Viola Dana; "Cinderella's Twin," also starring Miss Dana, and "The Price of Redemption," in which Bert Lytell is starred.

In "Big Game," Mr. Cecil enacts a role that he is well adapted to play, and one that offers him every opportunity to display his versatility. He appears as Jean St. Jean, a Canadian fur trapper and hunter, one of the most important roles in the production.

Besides his screen work, Mr. Cecil has had several years' experience on the legitimate stage—in stock, vaudeville and musical comedy. His screen career includes work under Universal, where he supported Priscilla Dean in "The Wildcat of Paris." He co-starred with Jim Corbett in "The Burglar and the Lady"; played with Peggy Hyland in "The Lost Princess" and with Eleanor Fair in "The Girl of Bohemia."

The cast supporting Miss Allison includes, besides Mr. Cecil, Forrest Stanley, who plays the leading male role; Sidney D'Albrook and Zeffie Tillbury.

Dallas Fitzgerald directed the picture. The story was adapted from the stage play of the same name by Willard Robertson and Kilbourn Gordon, and was prepared for the screen by Edward T. Lowe, Jr.



MAY ALLISON

One-Col. Star Cut or Mat No. 58-J

GET STAR CUTS INTO YOUR NEWSPAPERS

Star cuts are just right for turning the trick of awaking interest in newspaper readers as they turn the pages. The idea is to make them pause a minute, and then read the story which should be printed somewhere near the cut.

Order these fine cuts from your nearest Metro exchange, and then give them to your editor. You advertise heavily enough to justify the introduction of a cut or two with the publicity story. You know what results this will have on your box office.

Star cuts can be ordered in one- and two-column sizes, obtainable either in mat or electro.

Fluffy Stuffs Give Way for Simple Clothes

May Allison, the blonde Metro star, recently cast aside the ruffles and furbelows which have been so closely associated with the characters she has portrayed in her recent pictures, and assumed a role quite different to any which she has yet enacted.

In "Big Game" the Metro special now showing at the Theatre, Miss Allison has an opportunity to show her versatility, for the role calls for strong dramatic acting.

"I have been playing the 'society girl' part so long that it seemed queer to play a different role," said Miss Allison. "However, I was glad of a chance to get away from drawing room scenes."

"Another pleasing feature of this story is the fact that I didn't have to spend weeks preparing stunning gowns for it. I have always worn the fluffy gowns that become the debutante or the elaborate costumes of a society queen, as my recent pictures offered me such roles. But this one, in which I appear as a girl, born and raised in the snow-bound regions of the Northwest, affords me no opportunity to dazzle the feminine picture-going public, with stylish apparel. All my costumes in 'Big Game' are worn with the idea of comfort, rather than style or looks."

"Big Game" is from the stage play by Willard Robertson and Kilbourn Gordon, which enjoyed a New York run last season. Dallas Fitzgerald directed the production and Jackson Rose photographed. The art direction is by Sidney Ullman. Edward T. Lowe, Jr. wrote the scenario.

Miss Allison has an able supporting cast in the following persons: Forrest Stanley, Edward Cecil, Zeffie Tillbury, William Elmer and Sidney D'Albrook.

Plenty of Snow, but No Whiskers

Shortage of the whisker crop, rather than the lack of snow, was revealed as the greatest obstacle to the photographing of winter scenes in Southern California for motion pictures.

The discovery was made by Director Dallas Fitzgerald when he began shooting interior scenes for the special Metro production of "Big Game," now showing at the Theatre. All of the exterior scenes were taken in the frigid latitudes where there was a dearth of neither snow nor ice. But to obtain the special photographic effects required for the picture, it was necessary to film the interiors where the most expert technical help, appliances and an uninterrupted flow of electric current were available.

The big scenes of the production occurred in a rough log cabin in the Canadian woods. For this phase of the story, numerous rough lumber camp types—all heavily bewhiskered—were required by the director.

Advertisements in Los Angeles papers and, later, a tour of surrounding mountain localities, were resorted to in a vain search for men wearing the proper facial foliage. But the safety razor habit had ruined mountaineers of the San Bernardino for picture purposes. It was necessary to import many of the men who are seen in the production from as far north as the Canadian borders, since whiskers were discovered in slightly more generous proportions in that locality.

Director Fitzgerald's insistence upon genuine whiskers was but one phase of the conscientious program of production. A roughly hewn log cabin was erected on the Metro studio grounds in Hollywood, furnished with a log-burning stove of the lumber camp type, and otherwise fitted with furnishings

that duplicate the cabin-hotel at which the out-of-door scenes later will be shot.

The cast supporting Miss Allison in this gripping tale of the Northwest, includes Forrest Stanley, who enacts the leading male role; Edward Cecil, who plays the villain; Sidney D'Albrook, Zeffie Tillbury and others.

"Big Game" is an adaptation from the famous stage play of the same name by Willard Robertson and Kilbourn Gordon. The screen version was prepared by Edward T. Lowe, Jr.

Why Cats Come Home

May Allison, the blonde Metro star whose latest picture, "Big Game," is now being shown at the Theatre, has a domestic inclination when not before the camera.

At her beautiful home in the motion picture colony in the western city, among other little domestic touches, Miss Allison has a cat who recently presented her owner with four little kittens. After the first few days the mother cat took to staying out nights and Miss Allison was annoyed with the kittens crying until she hit upon the expedient of sitting on the front porch and letting the cat family bowl energetically until mother came romping home to see what was the matter.

"Big Game," a Metro special production, was adapted from the New York stage success by Willard Robertson and Kilbourn Gordon. Dallas Fitzgerald directed. Jackson Rose photographed.

MAY ALLISON in "BIG GAME"

THE BROADWAY
STAGE SENSATION
SUPERBLY SCREENED

A Question of Interest, Exploitation That Pays, Catch Phrases



MAY ALLISON
1/2-Col. Star Cut
or Mat No. 58-L

Why Did You Look at This?

And the same reason that caused your eye to pause will bring other eyes to this picture, proving the value of cuts in attracting notice. They bid for that attention the exhibitor wants and are the strongest kind of an asset in putting over the publicity you desire.

Cabin In Woods For Lobby Scene

Representation of Outdoor Life In Winter Time As Ad For "Big Game"

Those persons who are not attracted by the big outdoors as pictured in the woods and camping, fishing and hunting scenes are so few that they are almost negligible. The average city or town dweller nearly always has a deep-seated longing to be out in the open somewhere and therefore likes to pause and look at representations of wild scenes.

In addition to the attraction such scenes have for the regular run of people they appeal because of their natural beauty. And in presenting "Big Game" the exhibitor is given an unusual opportunity to make a display in his lobby that will be sure to hold the attention of the public.

As a background have your carpenter construct a setting representing a log cabin. This can be easily and quickly made by using rough bark. The cruder and more backwoods it looks the better for creating the atmosphere you desire. For the windows use oiled or glazed paper. This paper should be of sufficient thickness so as to show dimly the light shining through from the inside of the cabin.

Around the log house place trees. It will not take many pine trees to make an artistic grouping about the hut, and these can be procured in most communities by a short trip to the outlying sections. Some branches and leaves scattered around will serve to accentuate the woody appearance of the whole.

As the story deals with the Canadian northwest in the winter time you will naturally want to have snow, and for this artificial snow will make the necessary frigid appearance. If the exhibitor has space enough in his lobby the outdoor feature might be further played up by arranging a camp-fire using a red-colored electric light to give the scenic effect.

Depending upon the amount of space which can be devoted to this form of decorating the exhibitor can carry out quite an elaborate scheme by installing some stuffed animals and more trees, and even a miniature frozen lake.

Mixed in with these nature decorations should be the lobby stills provided for "Big Game" and it might also be found that some one-sheets could be made use of in the improvised setting.

Umbrella And Fat Man To Ballyhoo The Picture

Circus methods are usually dependable for getting the crowd because they have been tried and proven in every part of the country and have been demonstrated as being right there when it comes to having the necessary attraction punch.

One of those methods can be used very handily in exploiting "Big Game." On one of those super-sized umbrellas which are usually met with on the beach or as sun shades for drivers of drays have painted in large letters "BIG GAME AT STRAND THEATRE."

Have this umbrella carried by a large man. If he is not of big build naturally a few pillows and judicious padding will soon make him of the proper size. If he is attired in a loud checkered suit with a plug hat he will get plenty of notice. In addition to the sign on the umbrella he could carry a sandwich sign announcing the showing of "Big Game" with May Allison in the stellar role.

CATCH PHRASES for advertising and publicity notices

▽▽▽

Picturing wild passions in a wilder country.

Where the rough edge of nature soon dulls the polish of civilization.

Showing how primitive tactics may bring unexpected results.

Where a hunter of wild animals turns hunter of women.

With a blizzard as jailer the eternal triangle is solved in a trapper's cabin.

In which the man of the city learns the stern law of the woods.

Once more showing how love will find a way.

How a stranger in a strange land learned to protect his own.

Wherein the rough tactics of the northwest wilderness proves how thin is the veneer of civilization.

Use Animal Throwaways

Did it ever occur to you just why those little animal crackers have such a widespread popularity and why they have remained as a commercial staple when the big bakeries have changed their form of crackers and cakes scores of times?

Bearing that proven fact in mind, the exhibitor can make use of the same theory in exploiting "Big Game" and following in the same line of popular advertising make very attractive throwaways in the shape of animals with which to advertise the picture.

In making up these throwaways, on the picture side showing the animal

should be the title "BIG GAME" and the lines "starring May Allison at the Theatre." On the reverse side could be used one of the teaser paragraphs.

These animal teasers because of their unique form would be an advertisement of the kind to be carried home to the kids and would therefore get a much wider circulation than just an ordinary throwaway. For in addition to the family reading what is on the animal advertisement that large part of the population which always takes an interest in the things with which children are playing would be noticing them.

Sporting Goods As An Exploitation Help

Tie Up With Stores In Special Window Display For "Big Game"

Any part of the year is always an open season for the sporting goods stores and whether it be summer or winter, they always can find it convenient to advertise goods for those who are contemplating spending a vacation in the woods or the seashore.

Particularly are they always giving prominent space to all matters pertaining to hunting and camping. In the first place, such things form a mighty good window decorations and the paraphernalia is of that nature that will cause the average person to stop and look at it carefully.

To the exhibitor who is showing "Big Game" this sporting goods proposition is one that is too well adapted to his particular need to be passed up. Form a tieup with the sporting goods stores and also if it can be arranged with the sporting department of the big stores.

Every sporting goods store has a stock set of scenic effects for portraying the beauties of hunting, fishing or camping life and these can be quickly and easily arranged in the window. Most such stores have mounted heads of some of the wild animals which will add greatly to the display and will also prove particularly appropriate to your advertising display of "Big Game."

With this particular hunting window display you can have cards printed or painted, using for the effect something out of the ordinary line of such advertisements and giving them that frosty appearance caused by scattering the artificial snow over the printing or painting before it has dried, thus giving it that sparkling appearance of frozen crystals.

Your cards would lend themselves very easily to advertising the articles and the show, for they could state, "When hunting Big Game use a Winchester repeater, but when seeing 'Big Game' go to the Theatre and watch May Allison." Other cards could be worded appropriately to the special articles advertised.

In addition to the cards the exhibitor should arrange to have displayed in the window some of the lobby stills as well as the regular form of window card.



MAY ALLISON

Two-Column Star Cut or Mat No. 58-M

MAY ALLISON in "BIG GAME"

THE BROADWAY
STAGE SENSATION
SUPERBLY SCREENED

Why Small Cuts, Unclaimed Money, Teasers and More Stunts

COSTUMED ANIMALS MAKE STARTLING AD

**Men Attired As Lions or Tigers
To Advertise the Showing
Of "Big Game"**

If you were walking down the street attending to your ordinary every-day business affairs and suddenly saw a bear, or some other animal usually classed as big game strolling along the same thoroughfare, you would certainly stop to look. Even if your first view disclosed that the animal in question was not a real one but a clever make-up, it would still attract your attention because of the thrill the first sight caused you.

That is the test of any advertising. If it gets the attention of the person and is able to hold it, the message the thing is presenting is sure of being put over with the crowd.

For the showing of "Big Game," the exhibitor has this striking form of advertising to call upon, and it is given additional value because of the fact that it fits in most appropriately with the title of the picture.

In preparing this exploitation, the showman should have no trouble in hiring from a costumer some animal masquerade costumes. In picking the costumes choose those which represent big game such as bears, deer, lions, tigers and animals of that sort. If the entire outfit cannot be procured, get the head and then you can have your man attired in a jumper costume to cover the rest of his person.

A sandwich sign should state:

BIG GAME

*Is what the hunters
call me.*

"BIG GAME"

*Is also a picture
starring*

MAY ALLISON

At the Theatre

If you are having more than one costumed animal travel the streets, the signs they carry should have different wording. If they are being sent out in groups, some of the big game advertisers should have throwaways to hand out announcing the showing.



MAY ALLISON

Two-Column Star Cut or Mat No. 58-N

Program Teaser Paragraphs

THE NORTHWEST TRAPPER BELIEVED IN PRIMITIVE TACTICS and when he saw the beautiful bride and her city husband starting over the wild trails of the snowy wilderness, determined that he would take the bride for himself. What his wild designs lead to is grippingly portrayed by May Allison in the Metro picturization of "Big Game," from the Broadway stage success, now being shown at the Theatre.

HER HUSBAND A COWARD! The beautiful girl-bride could hardly credit her eyes when she saw the man to whom she had plighted her troth meekly take the insults of the half savage trapper and cringe before his opened knife. But she changed her opinion later.

What caused this change is shown in an intensely interesting manner by May Allison in the Metro version of "Big Game," from the Broadway success. At the Theatre.

HELD PRISONER BY A RAGING BLIZZARD in a lonely cabin in the great Northwest, a new arrangement of the eternal triangle is worked out between the city-bred husband and the primitive trapper with the bride of the former as the prize in the unequal struggle. The strange effect of that struggle is shown in the Metro picturization of the stage success, "Big Game," with May Allison in the stellar role. At the Theatre.

DOG TEAM SLED TO GO THROUGH STREETS

**Trapper On Roller Skates As
Novelty Driver For Stunt
In "Big Game"**

In these days of automobile travel around the country when even a horse drawn vehicle is rapidly becoming a curiosity, every strange form of locomotion draws a certain amount of attention, and therefore can be used for an advertising medium.

For the showing of "Big Game" the exhibitor can take his choice of several different forms of transportation and still stick closely to the spirit and character of this story of the great north woods.

One of the most effective, and one which is sure to create a great deal of interest is a dog team. Naturally a dog team is associated in everyone's mind with winter weather and snow but for the exhibitor this can easily be changed so that the well known sled could travel the streets behind the dog team by placing it on rollers like those used in roller skates.

In using a dog team it is probable that there would be considerable trouble in getting the dogs to run in the harness, but this very disturbance would serve to attract additional attention to the stunt and perhaps form the basis for some snappy newspaper stories.

Accompanying the dog team should be a man attired as a trapper. In using this exploitation the exhibitor can set his own limit on just how extravagantly he wishes to make his display.

It would add to the novelty of the team if the trapper himself could perform on roller skates and where the city has smooth streets this should be a good feature. Naturally the man would not be able to ride in the dog-drawn vehicle, but a small boy might be placed in the sled and could handle the reins while the man on the skates looked after the dogs and kept them in order.

Big signs on the sled would advertise the showing of "Big Game" and as part of its baggage the sled should carry throwaways which the youngster and the trapper could hand out to the crowds. Depending upon the character of the sled the exhibitor might find room to decorate it with one sheet or lobby stills.



May Allison

1/2-Col. Star Cut
or Mat No. 58-O

Little But Lively

That is the way these snappy half-column cuts appear to those who see them and their appeal is such that they will exert a powerful pull to attract the reader to the story in which the cut appears.

Unclaimed Money

Any man who failed to claim money that rightfully belonged to him would be a subject of considerable curiosity to the average person.

To the showman ideas are money and the exhibitor who makes money out of his ideas and does not seek the credit for it is simply treating it as unclaimed money.

Metro wants to announce your claim to your money ideas and so when you have put over some clever stunt or exploitation which has brought you good results, send the story—and also a picture of the stunt with the bill—direct to

J.E.D. MEADOR
Director of Advertising and Publicity
Metro 1476 Broadway N.Y.

MAY ALLISON in "BIG GAME"

THE BROADWAY
STAGE SENSATION
SUPERBLY SCREENED

It Was No Time To Smile



MAY ALLISON in BIG GAME

plays superbly the part of Eleanor, who came of the best people in Boston and suddenly had to outwit one of the worst in the north woods—on his own ground.

From the Broadway stage hit by Willard Robertson and Kilbourn Gordon. Directed by Dallas Fitzgerald

Four-Column Ad Cut or Mat No. 58-DD

A Man Who Wouldn't Fight For Her—

Such Eleanor Winthrop found her husband when the test came, when they were beleaguered in a cabin in the Canadian Woods, the unwilling guests of Jean St. Jean, who knew no law but his own desire.



portrays with fine sympathy and undeniable power the vital romance of Eleanor Winthrop

From the stage sensation by Willard Robertson and Kilbourn Gordon. Directed by Dallas Fitzgerald

Two-Column Ad Cut or Mat No. 58-BB

In ordering any or all of these ad cuts, which come in electro or mat form, be sure to state SIZE and NUMBER. In this way you will prevent mistakes and insure getting the cuts in time.

And don't forget to be liberal in your advertising appropriation. IT PAYS.



A dramatic story of the North Woods that moves with the rush and power of a grizzly.

From the stage success by Willard Robertson and Kilbourn Gordon. Directed by Dallas Fitzgerald

One-Column Ad Cut or Mat No. 58-AA

They're Loaded for Big Game

"Loaded" in the sense that they are ready to be fired, that the psychological appeal in them has been well tested, and that the discharge is certain to bring results.

The stark power of the picture is reflected in every one of these four ads—from the smashing four-column one, with its vigorous figure sketch, to the little one-column ad, big with drama.

Every one of them will stand out prominently and draw immediate attention. This isn't accidental—the most prominent poster artists in America are responsible for the art work, and specialists have taken extra pains with the reading matter.

We know you will get results for the box office by using these ads. If your advertising program follows some specially defined policy, and you do not want to use the reading matter, that can easily be mortised out by your printer, and your own copy substituted.

Don't forget that in addition to the really vital art work, there is the additional appeal of May Allison, as the star, and the fact that "Big Game" is an adaptation from a Broadway stage success.

Only A Husband To Protect Her!

And Eleanor Winthrop, so poignantly impersonated by



May ALLISON in BIG GAME

had thought she had married a man

She found that his coat of arms was more striking than the pattern of his courage—that he feared the cold steel of Jean St. Jean's knife more than the event of the sinister Canadian trapper's overtures to herself.

How Eleanor fought free of the dilemma is a story that will stir the heart deeply

From the Broadway stage success by Willard Robertson and Kilbourn Gordon. Directed by Dallas Fitzgerald

Three-Column Ad Cut or Mat No. 58-CC

Henry Arthur Jones is counted one of the most eminent of living English dramatists, one of the distinguished company of writers including J. M. Barrie, Arthur Wing Pinero and John Galsworthy.

Among his many successful plays are:

A Clerical Error
Silver King
Saints and Sinners
Judah
The Dancing Girl
Crusaders
The Bauble Shop
The Tempter
The Masqueraders
The Triumph of the Philistines
Michael and His Lost Angel
The Rogue's Comedy
The Physician
The Liars
The Manoeuvres of Jane Carnac Sahib
The Lackey's Carnival
Mrs. Dane's Defense
The Princess's Nose
Chance
The Idol
Whitewashing Julia
Joseph Entangled
The Chevaleer
The Heroic Stubbs
The Hypocrites
The Evangelist
Dolly Reforming Herself
The Knife
We Can't Be as Bad as All That
Fall In, Rookies
The Ogre
The Divine Gift
Mary Goes First
The Lie
Cock o' the Walk

Henry Arthur Jones *said:*

I was powerfully interested in "The Four Horsemen" from beginning to end. It proves that a film play can hold and delight an audience through the entire evening. The production was magnificent, and had an imaginative quality. I have lately been saying that Imagination, which is almost banished from our spoken drama, may find a welcome refuge on the screen. I should like to send my compliments to Mr. Rex Ingram for his able and comprehensive management of the many scenes and effects of this fine drama. I wish he would take my Venetia Superba in hand.

With thanks for your kindness in giving me a most interesting evening.

Faithfully yours,

(Signed) HENRY ARTHUR JONES

The Four Horsemen Of the Apocalypse

A REX INGRAM PRODUCTION

Adapted by JUNE MATHIS

*has been playing to incredibly consistent capacity
business in New York, Chicago, Los Angeles,
and other big cities*

It Will Be Coming Your Way Soon

KEEP POSTED BY INQUIRING OF

M E T R O

MAY ALLISON in "BIG GAME"

THE BROADWAY
STAGE SENSATION
SUPERBLY SCREENED



One-Sheet
No. 58-T

Eye - Capturing Billboard Broadsides

Billboard displays are recognized by knowing showmen as the best medium at their service, in reaching thousands of pedestrians passing past any given spot. Spread the picture all over town, by means of them.



Window
Card

The one-sheets at the right, and the extreme left are tiny, but there's big appeal in them—they never fail in making people stop, look and decide. They work all the time.



One-Sheet
No. 53-V

Our cut-out window card, to the right, has already won its way both with exhibitors and merchants. A scene of "Big Game" is shown. Order a good supply of these cards, and put them into the windows of the merchants.

And for the big giant of a fellow that Metro has provided to get instant response, look at the twenty-four-sheet below. This and the other posters are the work of the Fine Arts Lithographing Company, of which Joseph H. Tooker is president.

The Twenty-four Sheet—As Powerful As It's Big



Thirty-four-Sheet No. 58-Z

Medium - Sized Posters Showing Big Moments In "Big Game"



Three-Sheet
No. 58-W



Six-Sheet No. 58-Y

These splendid three- and six-sheets, advantageously displayed, will enable you to BAG SOME BIG GAME, in the way of packed houses, and high-mark receipts. Make them your busy, twenty-four-hours-a-day salesmen.



Three-Sheet
No. 53-X

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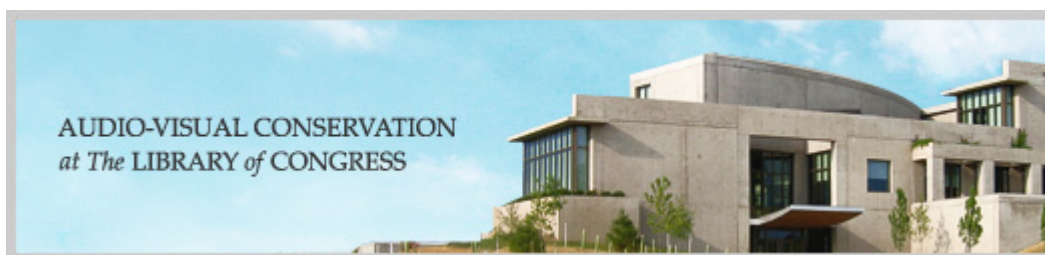
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